



**2012 WGI Percussion
Adjudication Manual and Rule Book**

2012 WGI PERCUSSION ADJUDICATION MANUAL AND RULES

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OUR MISSION

WGI Sport of the Arts provides a venue for young people to achieve the extraordinary through performance and competition.

OUR PURPOSE

WGI Sport of the Arts

- organizes high-energy and enjoyable color guard and percussion events
- provides leadership through education to constantly improve the quality of color guards and percussion ensembles
- develops our judging systems and adjudicators to ensure fair competition
- partners with corporations, educators and others to increase awareness and recognition of our art forms

OUR VALUES

WGI Sport of the Arts

- exists for the participants, their leaders and supporters
- inspires our participants to achieve the highest artistic and creative standards
- views competition as a means to encourage the highest standard of excellence
- treats every participant as a unique individual, with inherent dignity regardless of race, gender, creed, sexual orientation, origin or cultural background

PHILOSOPHY OF THE SCORING SYSTEM

This system is a means to encourage and reward new standards of creativity, artistry, and excellence in design and performance while providing a vehicle that will educate beginners in such a way that they will grow to understand and evolve to the greatest level of their potential.

It is our intent that this system will encourage and reward innovation, and acknowledge the tasteful and aesthetic appeal of good design through quality composition.

The system acknowledges the joint efforts of designers, instructors, and performers through understanding that excellence and artistry are displayed through the design and that those same designs are recognized and credited through the artistry of performance.

This system utilizes a method of subjective evaluation that rewards the achievement of positive qualities and offers continued encouragement to strive for greater achievement. This is a positive system, rewarding successful efforts at every level, and is designed to encourage ensembles to develop, maintain and project their own styles. Therefore, we emphasize creativity, originality, taste, and excellence.

Growth and innovation are to be rewarded and must be achieved with quality to receive a maximum score.

The numerical score reflects the successful achievement of the current contest. Scoring can fluctuate week to week, day to day, and judge to judge based on performance qualities, depth of composition, and other contest dynamic considerations.



PHILOSOPHY OF JUDGING TEACHER - COUNSELOR – CRITIC

We as judges are extremely close to the ensembles we adjudicate, especially at a local level. We share in their growth and we take on the responsibility of giving them input for improvement. Sometimes we talk directly to the performers and try to help them understand what is being asked of them. Unlike athletic referees or umpires, unlike other international championships judges, we are not isolated from the competitors we grade. This fact urges us to take a long hard look at why we are judges.

In most cases we have come from this activity; it has given something tremendously important to us. Most of us have been performers or instructors. Some of us have felt the stinging indifference of a judge who didn't seem to care, and we have vowed never to be like that. Others have felt the nurturing of some special person who went just a little beyond his/her duty and helped us to grow.

In any event, we are all basically motivated to give something back to an activity that is special to us. In addition, we have a strong feeling for the performers. We share a common delight in watching them grow and develop into something special. And so we come to that credo which becomes our philosophy of judging.

Clinics, seminars and proper study can teach the judge how to rank and rate. Examinations can determine technical skills. But there are other qualities just as important. Communication skills are essential. We communicate to the ensembles in everything we do; the performance evaluation, the critique and just casual conversation with instructors carries a need for well-developed communication skills. Judges must be professionals who do not employ sarcastic or rude dialogue to those whom they are adjudicating. Hurtful commentary is unnecessary and unacceptable. To convey boredom or indifference is unacceptable. Tone of voice is of paramount importance.

Beginning ensembles with young inexperienced instructors require us to be teachers. With ensembles at this level we will find many times when our evaluation will be clinics in basic technique. This must be done with patience, setting a logical progression of development for them to follow.

We must offer encouragement when they are confused (which could be most of the time) and enthusiasm when they show some level of success. Remember that these beginners are where many of us were some ten or fifteen years ago. Deal with them in basic terms. Without encouragement and enthusiasm for their minor successes, growth could be impaired. The nurturing process at this level is of vital importance.

At the second level, we deal with ensembles that have been around for a few years, felt some success and believe that they are ready to move to a higher classification. Here we find ourselves dealing with the adolescent of our activity - convinced of their expertise and often reluctant to accept the fact that they have anything to learn. At this point we find ourselves in the role of "Counselor". This role requires the most patience, the strongest concern and the greatest amount of effort.

Finally the student really does grow up and we see moments of brilliance emerge from his/her creations and one day they have it all together, and in terms of creation, has surpassed the teacher, outgrown the counselor and looks to us to be the art critic (for surely, this is a work of art). At this point, we must challenge and encourage them to set even higher goals and standards. We must be professional, concerned, and supportive.

The beginning judge should not enter the arena expecting to be all of these things at once. Our idiom is consistent in its attitude about rookies. Your first year in judging will be just like your first year performing. There will be a thousand tests - technical, personal, emotional, intellectual. You will be expected to endure them all. You are there because you are bright, willing, and you care a great deal.

Align your involvement with the young beginning ensembles. Grow with them; be their teacher today so that in a year or so you can be their counselor and one day attain the level of critic as they emerge, just as you will emerge, fulfilling your goals and standards.

Superior performers always give more than 100%. Superior judges also give more than 100%. As judges, our disciplines and attitudes must be an extension of those the performers follow. We expect them to be professional - so must we be professional. We expect them to respect us - so must we respect them. Demand no less of yourself than is demanded of each performer. A great teacher continually learns from his/her students; a great judge continually learns from the "instructors". Communication is a two-way street. Good ensembles and good judges grow together by helping one another, by keeping communication lines open and by setting mutual goals and standards for the activity. Judge with your head, with your heart, and in a positive, nurturing, and challenging manner as you contribute to the growth and development of this unique activity and its very special performers!

INSTRUCTORS' CODE OF CONDUCT

If judges and staff are expected to adhere to a professional code of conduct, then it is appropriate that this standard is exacted from the instructional community as well.

If undue and unfair pressure is applied to judges through inappropriate behavior, then this places the competitive experience at risk. Examples cited include, but are not limited to: instructors shouting at judges in public and/or at critique, inappropriate conduct of any instructor while accompanying the ensemble onto the contest floor, inordinate and unauthorized telephone calls to judges. There is also a growing concern about disruptive behavior in the warm up area, and rude behavior from the performers/staff of one group towards another. Behavior of this type is intolerable and will result in the loss of the privilege that has been violated. For example, instructors could lose all telephone privileges with judges, they could be barred from critiques for the season, they could be barred from the arena floor or contest venue, or lose the right to use the warm up venue. Addressing this important issue must be a priority for every ensemble.

The managing administrator of the situation will determine the application of the action. The managing administrator in judging issues is the Director of Percussion. The Contest Administrator is the administrator in situations pertaining to contest personnel. The Steering Committee is the administrator in matters of poor sportsmanship or inter-ensemble issues.



JUDGES' CODE OF ETHICS

AFFILIATION: A judge may not adjudicate a class in which a competing ensemble is one with which he/she has a formal affiliation as defined below.

PRIMARY AFFILIATION: Designer, Instructor, Manager, Administrator, or performing member of the competing ensemble. In addition, anyone who receives a salary from the department that sponsors the competing ensemble (i.e. an individual who teaches music in the school when the music department sponsors the percussion ensemble or connected to the band).

SECONDARY AFFILIATION: Family or spouse/significant-other relationship with an individual who has a primary affiliation as described above.

CONSULTATIONS: A current WGI judge is not permitted to give any consultation to any percussion ensemble.

CONDUCT: No judge may display interest or preference toward any competing percussion ensemble he/she may judge. Wearing an ensemble's insignia is forbidden. Judges are encouraged to give input regarding the ethical standards of the judging community. This should be handled through the Director of Percussion.

JUDGES' CONTEST PROCEDURES

DUTIES OF THE CONTEST CHIEF JUDGE

- Check with the Contest Director on:
 - Runners for the judges
 - Whether the score sheets and tote sheets are correct.
 - Discuss any problems regarding a judge who did not report, if this occurs.
- Choose and govern seating of the judges.
- Conduct a judges' meeting before the contest covering location of critique, etc.
- Be sure the T & P judge has measured and marked the floor.
- Check for AC power at the front and back of the competition area.
- Check the accommodations of the judges to ensure that they have privacy, room to write, electricity if needed, and a good view.
- Be available to the Contest Director for recommendations on penalties or problems that may occur.
- Observe the conformance of the judges to the Code of Ethics.
- Supervise the critique.

DUTIES OF THE JUDGE

- Report to the Chief Judge at the time specified on your assignment sheet.
- While a uniform is not required, professional attire is expected.
- Once an ensemble has begun their show, there will be no conversations between judges or trialers. Smoking is not permitted. No judge may leave without permission of the Chief Judge.
- Judges **MUST** be available for the critique. The Chief Judge has the right to cancel the post prelim critique should the judges have less than 2.0 hours between contests.

JUDGES' GENERAL INSTRUCTIONS

DUTIES

1. Judges are to rank the ensembles.
2. Judges are to rate the ensembles by the comparative scores earned during the course of the contest.
3. Judges are to aid the ensembles to improve through recorded comments and in critique.

All regionals will attempt to hold a critique if at all possible. Instructors attending critique are requested to participate in a post event survey that will be sent via email to the primary contact of the ensemble.

CONDUCT

1. All judges are expected to maintain a dignified and impartial attitude at all times. They should refrain from discussing the performance while adjudicating the contest.
2. Judges may not make corrections on a score sheet. If an error is made, a new sheet must be made out. Sheets will be returned to the judge for clarification or completion.

LOGISTICS AND POSITION

The Performance Analysis judge will be positioned low in the stands and may move to appraise the individuals within the ensemble. The General Effect Judge and the Visual Adjudicator will be seated in the stands.

PERFORMANCE COMMENTARY GENERAL TECHNIQUES

1. This system is designed to provide the ensembles with an all encompassing commentary and critique of their presentation as it occurs. It allows the judge to comment during both the impression and analysis of the performance.
2. Judges will provide themselves with a digital recorder and the sponsor will provide separate media for each ensemble to be judged.
3. Commentary Priorities:
 - a. Comments should assist the understanding of the ranking/rating process.
 - b. Comments should emphasize those parts of the show that are important to the scoring process.
 - c. Comments should assist the instructor in improving the structure of the program or the performance.
 - d. Comments should reflect an educational approach that rewards achievement & encourages greater efforts.
4. Recorders will run continuously throughout the ensemble's presentation.
5. The judge's comments should include basic impression as well as an analysis of problem areas. Possible suggestions to improve certain aspects of the program/performance are encouraged. Comments should be moderate in tone.
6. Judges must be specific in identifying any aspect about which he/she is commenting.
7. Demeaning or rude comments are unacceptable.
8. Judges should modulate the volume of their voices so as not to interfere with other judges or with patrons.
9. While it is not necessary that a recording be completely filled with comments, the judge should know that the absence of any comments (even at a finals contest) is not acceptable.



APPLICATION OF THE ADJUDICATION SYSTEM

1. It is the intent of this system that a number grade is assigned from whichever level of achievement describes the ensemble's qualities most of the time. Only box 5 and 6 require the ensemble to display ALL qualities described to earn the scores available at that level of achievement.
2. The criteria reference system describes five levels of achievement, which are applied to Impression, Analysis, and Comparison. These levels of achievement are described specifically in the section, "SCORING SYSTEM."
3. In order to provide uniform numerical treatment for subjective judging, judges convert subjective impression into a numerical category and ultimately refine that category to a specific score.
4. Impression is best described as the judge's subjective reaction. Numerically, the function of the impression is to determine a category for any particular sub-caption. The criteria reference system attempts to standardize this process. Analysis is the objective aspect of the evaluation that seeks out reasons to support or modify initial impressions. Numerically the analysis converts the impression category to a specific score within each sub-caption. Comparison requires the judge to look at the number given and compare it to other marks he/she has given in that category not only in that contest but also in earlier contests. Thus when a judge assigns a number to an aspect of the ensemble's program, he/she is telling that ensemble how it stands on a national level.

ACCOUNTABILITY

To be answerable for all choices and decisions.

- All judges, both local and international are reminded that they are to be accountable to every competitive group, every performer, the system and the philosophy. Judging decisions must be accountable to the tenets of the caption.
- Instructors must be accountable to their members, their understanding of how the competitive philosophy will impact their choices, and to the audiences who will view their programs. Accountability will be the basis upon which we will address competition & scoring.

COMPETITION IS A TEST OF SKILL

Our first measure of accountability is to the premise of competition. The nature of a competition demands that judges recognize, reward and compare all of the qualities that separate competitors. This process will produce a comparative rating which will subsequently rank each competitor. Each year, “the bar is raised” and we compete against new standards. This requires the fullest measure of all the pieces within each program, and the recognition of new elements brought to the floor.

ACCOUNTABILITY THROUGH SCORING

Application of a score is one of the most significantly accountable representations of how the judge values each ensemble within a contest.

- All judges must share a consistent, collective understanding and application of the philosophy.
- Judges must be independent in arriving at their scores, and avoid the tendency to assign “follow the leader” numbers for no other reason than insecurity or “safety”. However, the concept of “independent judging” may not become an excuse for unaccountable decisions.
- Judges should expect to be held accountable for every score assigned, and be able to support that score with valid discussion relative to the rating and ranking of each group.
- Judges must feel confident to make hard, but accurate calls which sometimes might not be popular. They must feel confident to assign scores that they believe are right in spite of what other judges may have done. When a score is correctly given based on the criteria, the judges must be confident that their decision will be supported. If the call is not correct, it must be identified immediately, and both judge and ensemble advised of this.
- Judges must “judge” each contest as a new event, carrying NO PRE-CONCEIVED OPINIONS into the actual competition.
- Judges can only judge what is presented; they cannot judge what is not presented. Speculation or expectation of what the judge thinks “should be in the show” is inappropriate.
- Judges should consider all aspects of a program/composition/vocabulary “within the context of the whole” not in isolation. Their final assessment will be cumulative in nature.

ACCOUNTABILITY THROUGH NUMBERS MANAGEMENT

Every judge has the responsibility to rate and to rank each group within each of the sub-captions on the score sheet. This involves providing numerical information to the ensemble, telling them where they are in the competitive field relative to other groups, as well as how high on the development curve they are. Each sub-caption must provide this information if the judge is to do the best, most accurate job of scoring within his/her caption.

- The caption is always judged “top to bottom” including every competitor, and the system is designed to work when these ratings combine to yield the total ranking.
- A judge who applies ties in sub-captions must understand that this tells the instructors that the two groups are equal. This also suggests that either the judge did not give due thought to the “comparison” process of

scoring, or that the judge's management of numbers failed to allow scoring room for the proper ranking of all groups within each sub-caption.

RATING AND PROPER SPREADS AT EARLY SEASON CONTESTS

The foundation of our judging process has always embraced the combined application of BOTH rating and ranking each group in the context of a competition and through criteria based reference. While spreads have historically been a source of concern, it must be understood that in the accurate process of "rating" each ensemble, often separations will exist between two ensembles and it is the judge's obligation to provide this numerical comparison. From the onset, these separations must be accurately indicated through scoring.

Judges must be prepared to offer this scoring information, and instructors must realize how valuable this information can be to them in their overall seasonal development. Together with this kind of scoring directive, there must be accountability on the part of the judge, offering the instructional staff of each group a clear understanding of what prompted each score (Performance dialogue and critique accountability).

Ensembles want to believe that scores received, even at the local level, is an accurate reflection of their value at that time. They hope to build on this score in their developmental process. If scores are inaccurately compressed, suggesting that a group is within a percentage or two of another group, and this rating fails to hold up in subsequent contests with other competitors, then the group loses confidence in the scoring process, and might even make choices that could impede their development based on this inaccurate information.

ACCOUNTABILITY THROUGH PROFILING - sub-caption integrity

This technique can only mature when judges are disciplined in the rating process, the understanding of the meaning of a number, and the application of correct spreads. Proper scoring STARTS through rating and ranking within the sub-captions. It is this process that leads to the bottom line score, and then takes the judge to the consideration of "comparisons".

Judges must expand the latitude (range) of each sub-caption score, and understand that they can assign an excellence score several percentage points below or above the vocabulary, composition, or repertoire mark in profiling the strengths and weaknesses. When this is done consistently and properly, the accountability within each sub-caption ranks ensembles fairly and accurately not only in each sub-caption, but also in an accurate overall rating. This latitude and emphasis on sub-caption integrity (profiling on each sheet, ranking within each sub-caption) must be applied equally in all captions.

SPREAD GUIDELINE

The chart below is used by the judge as a guideline for spreads.

Sub Caption	Percentage Points
Very comparable	1% to 2%
Comparable w/minor differences	3% to 4%
Definitive differences	5% to 7%
Significant differences	8% & Up

All sheets need to be sampled equally between the ‘what’ and the ‘how’ sub-captions. Judges’ observations at all points in the season should be 50% designer and 50% performer. Every viewing is virtually a first viewing, due to limited exposure, ongoing changes in the program, and development of performance skills. Every contest is a “new contest” with a new and unique set of dynamics. All achievement should be seen through “*what the performer is being asked to do.*” What and how exist simultaneously; observations should include both elements as they occur.

- ## ACCOUNTABILITY THROUGH CRITIQUE DIALOG

[illegible]

THE WGI JUDGING SYSTEM

1. All participants and all program styles start with an equal opportunity to succeed.
2. Scores are assigned based upon criteria expectations within each sub-caption. In marching classes, the Performance Analysis and the General Effect captions account for 40% each and the Visual caption accounts for 20%, the sum of which will determine the score and placement of each ensemble. In Concert classes, Performance and Artistry each account for 50% of the score. The sum will determine the score and placement of each ensemble.
3. The General Effect and Artistry sheets will credit all those elements, which combine to display the ensemble's impressive effectiveness.
4. The Performance Analysis and Performance sheets will credit the performers achievement based upon the musical, rhythmic and physical (marching class only) content of the composition.
5. The Visual sheet credits the composing and orchestration of the design, and the achievement of technical and expressive excellence.
6. The adjudication system requires that ranking and rating be done on a sub-caption basis so that each sub-caption number is a ranking and rating in and of itself. In this manner, ensembles receive a profiling of their strengths and weaknesses. When the totals of the sub-caption indicate a tie in the overall sheet, the judge should re-evaluate his/her sub-caption numbers to see if the tie can be broken.
7. A maximum score in any sub-caption is inappropriate in any contest prior to the last ensemble to take the floor in competition. It is particularly inappropriate when assigned early in any contest. It might occur in rare occasions when the judge's number discipline forces a score to escalate in the progression of a contest, but it negates completely the concept of ranking when it is applied prematurely.
8. Standards within the application of the criteria reference are the same in both Scholastic and Independent Classes. A score applied to a scholastic ensemble should have relativity, in terms of range, to an independent ensemble at the same level of development.
9. The six categories specify levels of achievement for each sub-caption. The numerical rating of each performance falls within the caption that best describes the level of achievement MOST OF THE TIME. Box 5 & 6 requires the performance to meet outstanding levels for EVERY ONE of the criteria listed.
10. All judges will judge the entire show from obvious start to obvious conclusion.

SCORING OBSERVATIONS

Consistent scoring is a major concern to judges and instructors. There are some situations, which lead to numbers that fluctuate. We are sensitive to the impact this has on the performers and the insecurity it places on the instructor. We have identified several factors contributing to this problem.

- Inconsistent exposure places both judges and ensembles at a disadvantage. The local judge will be measuring the ensemble's growth; the WGI judge will be unaware of this factor but will be trying to grade relatively to all other A, Open or World Class ensembles viewed that season. This difference can reflect in the scores.

- When a large number of ensembles are very similar to each other, either in program or achievement, judges' rankings may be more at variance resulting in placement differences. This is why we encourage the ensembles to establish a personality and program that will "set them apart" from their competitors and perhaps offer them a competitive edge.
- The size of the contest can influence ratings significantly as more and more ensembles come together and must be RANKED. Smaller regionals sometimes yield scores that are higher than is appropriate in light of the fact that shows are often not fully complete and the judge's number base is not yet established. Subsequently, larger regionals expose the ensembles to a broader field of competitors and the process of ranking can lower the earlier score in some cases.
- One of the biggest questions in the minds of most instructors arises at Championships when the double panels may yield ranking differences of several places. The obvious instinctive reaction is that one of the judges is incorrect. Usually it will be presumed to be the judge with the lowest ranking. The truth of the matter is that when judges have seen some of the ensembles and not others, there is a different familiarity put into the mix. Sometimes there has been an opportunity to critique with those instructors and the ensemble may stand out in the judge's mind. Couple this with the similarity between many ensembles (especially in the middle of the class) and these ranking separations can easily occur.

It is for this very reason that championship panels have always been doubled. It is a safeguard for all competitors. One of the prime purposes of the double panel at Championships is to assure the ensemble of the fairness that the "average score" will yield. Over the years, it has become very clear that for the most part, the average score is usually quite fair and equitable.

The instructors' focus should go to this average score and ranking more than to the individual scores that comprised the average score.



THE MULTI-TIERED SCORING SYSTEM

The multi-tiered criteria are a detailed, specific, system that focuses on, and rewards the development of the classes, which compete nationally. It is based on a curriculum specifically reflecting the growth involved within each class.

- It provides opportunity for performers to complete a process of development described in their specific class curriculum.
- It allows groups to be rated accurately.
- It allows all classes to experience a higher numerical grade for achievement.

THE FIVE STEPS IN LEARNING:

Our developmental criteria are based on a 5-step model outlining the steps involved in the learning process. This theory is an educational premise and describes the process of understanding and finally performing any skill. These steps are:

Step 1 (Box 1) EXPERIENCE - Material is introduced to the student. The concept is presented with the principle/theory behind it.

Step 2 (Box 2) DISCOVER - The student attempts to convey the material to physical application and discovers his/her capabilities and what must be done to improve. The student practices the skill.

Step 3 (Box 3) KNOW - The student knows what is expected, grasps the material presented and is becoming skilled in its application.

Step 4 (Box 4) UNDERSTAND - The student has a solid grasp of the material and can demonstrate the skills with good proficiency.

Step 5 (Box 5) APPLY - The skills are fully absorbed and easily applied. This premise directs the judge to recognize BEGINNING, INTERMEDIATE AND ADVANCED skills. In this way, performers and instructors can plan their programs with a natural development and progression in mind. They can be graded much as they would in school, and the system provides both curriculum and achievement recognition through score.

Box 6 SETS NEW STANDARDS – Although not one of the 5 steps in learning, this box rewards those performers who set new standards. Box 6 in A Class or Open Class indicates readiness for next class.



The following is a chart, which will tell you about the progression of the curriculum.

A CLASS:

Box 1: The student EXPERIENCES basic skills.

Box 2: The student DISCOVERS basic skills. The show may be incomplete at this level.

Box 3: The student KNOWS basic skills. The show is a developing work in progress.

Box 4: The student UNDERSTANDS basic skills. DISCOVERS & KNOWS some intermediate skills.

Box 5: The student APPLIES basic skills and KNOWS some intermediate skills.

Box 6: The student APPLIES basic skills and is ready for Open Class competition.

OPEN CLASS:

Box 1: The student EXPERIENCES intermediate skills. The ensemble might be misclassified.

Box 2: The student DISCOVERS intermediate skills. The show may be incomplete at this level.

Box 3: The student KNOWS intermediate skills. The show is a developing work in progress.

Box 4: The student UNDERSTANDS intermediate skills, DISCOVERS AND KNOWS some advanced skills.

Box 5: The student APPLIES intermediate skills and KNOWS some advanced skills.

Box 6: The student APPLIES intermediate skills and is ready for World Class competition.

WORLD CLASS:

Box 1: The performer EXPERIENCES advanced skills. The ensemble might be misclassified.

Box 2: The performer DISCOVERS advanced skills. Shows may be incomplete at this level.

Box 3: The performer KNOWS advanced skills. The show is a developing work in progress.

Box 4: The performer UNDERSTANDS advanced skills.

Box 5: The performer APPLIES advanced skills.

Box 6: The performer APPLIES advanced skills that set new standards for World Class competition.

Each of the criteria reference boxes will reinforce the curriculum and the level of development of the student as referenced to the above chart. The criteria will then offer more detailed delineated descriptions. When referring to beginning, intermediate and advanced skills or design qualities, it is understood that these are based on those principles as set forth in this adjudication manual. Judges and instructors are directed to refer to this source when considering the three levels described.

EXPECTATIONS FROM THE MULTI-TIERED CRITERIA

- This system is designed to afford the judge the opportunity to rank the ensembles within the sub-captions, profiling for them, a clear picture of their strengths and weakness. This will produce a scoring picture that will be different from the compressed scores from the past. Box ties should be drastically reduced because there will be room to indicate each ensembles achievement within the sub-caption.
- This system will allow the ensembles to see the growth they may achieve, over the course of the season because there will be adequate numbers available for this process to be reflected.
- Ensembles will have the opportunity to reach maximum scores in every class because the system is designed specifically for this potential to occur.
- The expanded range of numbers requires adjudicators to exercise care in the rating process. This system is not designed to create inordinate spreads. It is intended to permit proper sub-caption ranking and profiling. In all cases, spreads should be a true and accurate reflection of the degree of separation between competitive ensembles.
- Scores given to an A Class ensemble are not comparable to scores given to ensembles in the Open or World Classes. Scores given to an Open Class ensemble are not comparable to scores give to ensembles in the A or World Classes.
- Historically, when we utilize only one scoring scale, all classes of ensembles would look at their score relative to all other classes. This class comparison is no longer appropriate. Judges and ensembles should measure each program and each performance based upon how close the group came to reaching the maximum score within that specific class. A or Open ensembles now have a method to determine where they are on the learning scale and when they should move up to the next class.
- The important issues here deal with guiding each group through a step-by-step process in their growth and development, moving into the next class when all of the training and skills have been established.

CLASSIFICATION

It is extremely important for all ensembles to place themselves in the proper class. This is of particular concern in local areas where some ensembles re-group for the purpose of having a balanced number of groups in each of their local classes.

- Many local circuits do not have a true division of classes based on international standards. This may be because the local area may not have enough ensembles to have more than one or two classifications. Please remember you have performance and interval time differences between the classifications and this could be a problem locally.
- Ensembles should make every effort to compete in the class for which they are best suited. Ensembles who may be competing in the wrong class could find that the scoring process will isolate them, because these criteria are so strongly attuned to the curriculum involved in the developmental process.
- Should a group be competing in the wrong class, the Director of Percussion will advise the ensemble director. If a group is advised to move down a class, it will be at the discretion of the ensemble director to make the advised move. For those groups who are clearly competing in the wrong class at a regional or World Championship event, it will be the decision of the Percussion Administration along with discussion from the ensemble's staff to reclassify the group at that regional or World Championship final contest. Reclassification may also be done between regional contests up to and including the World Championship event. If a group is asked to produce a current performance video for evaluation, the group has seven (7) days to deliver the media to the Director of Percussion or the reclassification will automatically be made. If the ensemble does not agree with this ruling of reclassification, the ensemble has the right to appeal this ruling by contacting the Director of Percussion within forty-eight (48) hours. The appeal will then be reviewed by the Director of Percussion and Steering Committee. The final decision will be made within ten (10) days of this appeal.
- Please see the rules for definitions of the various classes.

DIALOGUE & OBSERVATIONS

Judges will address the ensembles based upon their level of development. It has always been inappropriate to measure younger ensembles based on World Class standards when their learning process has not yet brought them to that level. The educational base upon which we adjudicate, requires an adjustment of the judge's expectations and observations from class to class.

- Speak from a clear and complete understanding of each class and their level of development. Always be sensitive to your tone of voice.
- Commentary must be relative to the expectations of each class. Reinforce the importance of training and a strong curriculum, and then reinforce the achievement.
- Avoid terminology that is irrelevant to the principles we are reinforcing. Clear, specific dialog is appropriate. All groups will be comfortable with terms in this manual. Avoid the recitation of terms that are not easily related to what you are observing.
- The consistency of judges' observations is essential for the assured growth of all performers. Be informed and current with your caption philosophy and with the levels of learning within each class criteria.
- Be specific in your observation of weak areas and be clear as to the problems. Be enthusiastic about training, growth, and achievement.
- Offer patience and support in the development process of skills, ideas and works in progress.
- Be open minded to new and innovative concepts that you may not have experienced before. Discuss these concepts and learn about them in order to adjudicate them.

THE CRITIQUE

The critique is an opportunity for instructor and judge to exchange insights relative to the performance of the ensemble. It is most often for the benefit of the instructor, although the exchange of information can be beneficial to the judge as well. The critique belongs to the instructor, who should take the lead, ask the questions, and guide the dialogue. Participation at critique is optional. If you are comfortable with the judge's evaluation and score, then you have nothing to discuss, and should feel no obligation to participate. The judge will not take offense at your absence.

THE PURPOSE BEHIND THE CRITIQUE

- To clarify judge's comments which are confusing or unclear.
- To discuss places in the show that were unclear or to which the judge did not respond favorably.
- To offer insights to the judge relative to your intent. Where you're heading in the program/vocabulary development, when you plan to implement changes, when you are scheduled to address concerns expressed by the judge.
- To discuss your score relative to the criteria of each score sheet and relative to your competitors.
- To ascertain insights as to where you might stand "nationally" (if this is pertinent).

HOW TO PREPARE FOR THE CRITIQUE

- You are best prepared if you watch your group's performance from the perspective of the judge.
- Study and know the scoring system and understand the philosophy behind each sheet.
- Listen to the evaluations of the judges to whom you will speak at the critique.
- Use the critique sheet to aid in organizing your concerns and to expedite your dialogue.

MAKING THE MOST OF YOUR CRITIQUE TIME

- Be sensitive to the fact that effective communication will breakdown if either party is in an emotional state. Remember that body language and tone of voice will communicate a great deal.
- Go directly to the judge; introduce yourself and your ensemble's name. Show the judge the score sheet if they have made any written comments on it; to refresh his/her memory and expedite dialogue.
- Critiques are short and it is important for you to get to your point quickly so that the judges can explain why he or she evaluated the program as they did.

CRITIQUE ETIQUETTE

- Please don't criticize or berate another group or their performance.
- Never use profanity in your dialogue.
- Please don't attack the judge's integrity or intelligence. It will get you nowhere and could create barriers that will be counterproductive to good communication.
- Don't ask the judge to tell you how to write your show.
- Don't ask the judge to comment on ideas that are not yet in the show. Don't ask for a scoring projection for something that isn't yet in the show.

INSTRUCTOR'S RECOURSE FOR COMPETITIVE OR JUDGING ISSUES

If you have an adjudication concern or issue, please contact the Percussion Judge Administrator or Director of Percussion. The Chief Judge of a regional contest is there to represent you and to listen to your judging concerns, should the Judge Administrator or Director of Percussion is not present.

- If the situation occurs as a result of a preliminary contest, please be prepared to discuss your issues at critique with the judge. Preparation must include listening to your evaluation and completing the critique preparation sheet. These tools were developed to aid you in the critique process.
- If, after critique, you still have issues with a judge, please go back and speak to the Chief Judge at that contest.
- If, after speaking with the Chief Judge, you feel that your issues are NOT resolved, please contact the Judge Administrator or Director of Percussion.
- If, after following the above process, you still feel the need to go forward with a formal protest, a written statement must be sent to Mark Thurston (mark@wgi.org) within 48 hours of the contest, providing reasons why you feel this protest exists.



A GUIDE TO JUDGING CLASS A PERCUSSION ENSEMBLES

Class A ensembles are a unique and special aspect of the WGI family. These are the younger or less developed participants. Our goal is to assist in their training and development and to reward these achievements in a logical learning progression. To teach these groups with the greatest degree of consistency and success requires a thorough understanding of their level of development and training.

SCHOLASTIC A CLASS is consistently aged 14 through 17. Like most high school students, the ensembles show a tendency to be similar to one another. Their choice of equipment, the formatting of their shows and the depth of their training and skills are comparable in many cases.

INDEPENDENT A CLASS ensembles use the same criteria as the Scholastic A Class with the exception of the age limit. Here is where the beginning student discovers the joy of performing and realizes the sense of achievement as each skill is learned

A GUIDE TO JUDGING OPEN CLASS PERCUSSION ENSEMBLES

Open Class ensembles are an exciting branch of the WGI Percussion family. They are enthusiastic with a strong desire to grow and explore. They are open and eager to test their skills in a more challenging arena. Most will have achieved the level of training set in Class A and welcome the challenge of greater creativity. There should be sound development in a logical growing progression of challenges while maintaining the premise that growth requires new and additional training.

The average age of Open Class ensembles varies, especially in the Independent Class.

The Scholastic Open Class is where the intermediate student explores new challenge through performance and realizes a greater sense of achievement as each more complex skill is learned. They experience a freedom in their process as creativity takes on a greater importance in their development. There may be a tendency to OVERWRITE in this growing stage. They should maintain strong standards of excellence in these important developing years.

SCHOLASTIC OPEN CLASS is consistently aged 14 through 17. Unlike Scholastic A Class, these ensembles have discovered a much stronger personality and are not usually similar to one another. The depth of their training and skills are still comparable in many cases, primarily due to the similarity of their age and the similar number of hours put into their development. Their programs are often freshly unique and original.

INDEPENDENT OPEN CLASS still contains a wide range of age and some skill difference. Performers within one ensemble can range from 12 to 22 years of age. There is greater consistency in the range of skills and physical development. Programs are unique. A few individuals will demonstrate a high level of skills. Some advanced challenges will exist.

A GUIDE TO JUDGING WORLD CLASS PERCUSSION ENSEMBLES

World Class ensembles are the standard setting branch of the WGI Percussion family. These are the innovators of indoor percussion who set the direction of the activity through the standards of creative design and performance achievements. They explore new challenges of dexterity, musical and physical skill within original and unique programs. They are comfortable dealing with abstraction and are strongly influenced by the Arts. Their exploration is the highest level of creative potential. They expect judges to understand and support their creative efforts and be able to make discerning separations between their achievements and those of their competitors. The adjudication within those "works in progress" is more likened to the response of the critic. Judges must have a highly developed sense of all musical and visual techniques as well as design and creative standards.

Our goal is to assist in the fulfillment of their potential and to reward their achievements in a discerning manner, maintaining the premise that those advanced skills require new and sophisticated training. To judge these groups with the greatest consistency and success requires a thorough understanding of their goals.

Here is where the advanced student explores the optimum challenge through widely varied performance techniques, while understanding fully the joy of performance communication and the victory of audience involvement. Those individuals privileged to judge this class are entrusted to recognize, support and reward the standards and challenges demonstrated within this class while upholding strong standards of excellence.

SCHOLASTIC WORLD CLASS is consistently aged 14 through 17 because of the make-up of the high school arena. Often this class will consist of upper classmen. Unlike the Independent World Class, these performers are rarely over 18 years of age. The ensembles have strongly defined personalities and are highly creative and unique. They explore innovative program concepts. The depth of their training and skills is strong.

INDEPENDENT WORLD CLASS performers demonstrate a high degree of musical and physical development. They are very experienced and fully trained. Programs are unique and innovative and these components are important at this level. Some very sophisticated challenges will be placed on the performers.

When judging this class, the judge becomes the "critic" and should respect the knowledge of the instructors and designers. Dialogs should be a learning exchange between instructor and judge.

GENERAL EFFECT

Credit all of the musical/visual elements in an ensemble's presentation that combine to display an effective and entertaining program. Credit the successful communication of the ensemble's identity and message through the tasteful blend of creativity and performance. Credit the performer's ability to connect with the audience. The music drives the visual in creating an effective presentation.

MUSIC EFFECT

- Communication
- Musicianship
- Creativity
- Blend and Balance
- Excellence as Relates to Effect
- Expression
- Idiomatic Interpretation

OVERALL EFFECT

- Communication
- Audio/Visual Coordination
- Imagination/Creativity
- Pacing/Continuity
- Impact/Climax/Resolution
- Range of Effects
- Presence
- Entertainment

The General Effect score sheet is judged by one individual. The other two score sheets (Visual and Percussion Analysis) function around and in development of the master plan -- THE PROGRAM. They reinforce key ingredients that support the ultimate success of the show. General Effect is about programming and performing.



MUSIC EFFECT DEFINITIONS

Communication – The set of performance techniques that connect with the audience, the ability of the performers to draw the audience into what they are doing musically, and the exchange of information from performer to audience.

Musicianship – The interpretive art of the music. Performers display the proper technique of dynamics, balance, expression and phrasing, both in the featured musical line as well as counter lines.

Creativity – The uniqueness and freshness of the musical program. It explores new avenues to produce effect. The program revolves around new ideas in writing and performance.

Blend and Balance— The measure of the performer’s understanding of and commitment to the musical effects of the entire ensemble.

Excellence as it Relates to Effect – The proficiency of technical skills or virtuosity that elicits a response from the listener.

Expression – The range of dynamics as a whole. It represents the ability of the musicians to convey a wide range of nuances through their artistic control. The style or mood elevates the level of performance.

Idiomatic Interpretation – The combination of creative writing and musical performance to convey the appropriate “feel” and style of the music.

OVERALL DEFINITIONS

Communication – The set of performance techniques that connect with the audience. The ability of the performers to draw the audience into what they are doing. The exchange of information from performers to audience. Inherent here are aspects of identity, personality, style and character (if appropriate to the program).

Audio/Visual Coordination – The presentation and delivery of the music and the visual in such a way as to enhance each other throughout the program. It is the visual illustration or representation of the music, and suggests that the visual and music equally contribute to the overall program. The music drives the visual in this consideration.

Imagination – The ability to present a known idea with an effective and unique variation, which enriches the original idea.

Creativity – The successful and effective utilization of an original musical/visual concept or approach.

Pacing – The planning of effects through time. It is the contouring and shaping of the musical/visual effects to manipulate the response mechanism.

Continuity – The logical development of one musical/visual idea to another. It is the through-line of the visual presentation which connects the musical and visual ideas and creates seamless and connected presentation.

Impact/Climax/Resolution – The result of musical/visual phrases that punctuate the program ideas. These are logical effect opportunities.

Range of Effects – The variety and depth of development within each planned effect.

Presence - The apparent poise and effectiveness enabling a connection between performer and audience in real time.

Entertainment – The result of a strongly communicated performance of a quality, creative, and imaginative program. It is that quality which engages and captivates the audience, offering intellectual intrigue, emotional response, and aesthetic appeal. It can be varied and diverse in its presentation.

Percussion

General Effect

Marching Percussion Ensembles



Credit all of the musical/visual elements in a unit's presentation that combine to display an effective and entertaining program.

Credit the successful communication of a unit's identity and message through the quality blend of creativity and performance.

Credit the performers' ability to connect with the audience. The music drives the visual in creating an effective presentation.

Music Effect

Communication
Musicianship
Creativity
Blend & Balance
Excellence as it Relates to Effect
Expression
Idiomatic Interpretation

SCORE

100

Overall Effect

Communication
Audio/Visual Coordination
Imagination/Creativity
Pacing/Continuity
Impact/Climax/Resolution
Range of Effects
Presence
Entertainment

SCORE

100

JUDGE SIGNATURE _____

Credit all of the musical/visual elements in a unit's presentation that combine to display an effective and entertaining program. Credit the successful communication of a unit's identity and message through the quality blend of creativity and performance. Credit the performer's ability to connect with the audience. The music drives the visual in creating an effective presentation.

Music Effect						
Class A Basic Concepts	Who had the greater understanding/achievement as it relates to... <i>Communication:</i> The performance techniques that connect musically with the audience. <i>Musicianship:</i> The interpretive art of the music. <i>Creativity:</i> The uniqueness and freshness of the musical program. <i>Blend and Balance:</i> The measure of the performer’s understanding of and commitment to the musical effects of the entire ensemble. <i>Excellence as it Relates to Effect:</i> The proficiency of technical skills or virtuosity that elicits a response from the listener. <i>Expression:</i> The range of dynamics as a whole. The ability to convey a wide range of nuances through artistic control. <i>Idiomatic Interpretation:</i> The ability to convey the appropriate “feel” and style of the music.					Class A & Open Class Readiness for next class
Open Class Intermediate Concepts						World Class Sets New Standards
World Class Advanced Concepts						
	Box 1	Box 2	Box 3	Box 4	Box 5	Box 6
<i>Descriptors</i>	Never	Rarely	Sometimes	Frequently	Consistently	
Numerical Range	0 to 49	50 to 59	60 to 79	80 to 89	90 to 96	97 to 100
<i>Learning Steps</i>	Experience	Discover	Know	Understand	Apply	
Overall Effect						
Class A Basic Skills	Who had the greater understanding/achievement as it relates to... <i>Communication:</i> The performance techniques that connect with the audience. <i>Audio/Visual Coordination:</i> The presentation and delivery of the music and the visual in such a way as to enhance each other throughout the program. <i>Imagination:</i> The ability to present the known idea with an effective and unique variation. <i>Creativity:</i> The successful and effective utilization of an original musical/visual concept. <i>Pacing:</i> The planning of effects through time to manipulate response. <i>Continuity:</i> The logical development of one musical/visual idea to another. <i>Impact/Climax/Resolution:</i> The result of musical/visual phrases that punctuate the program ideas. <i>Range of Effects:</i> The variety and depth of development within each planned effect. <i>Presence:</i> The apparent poise and effectiveness enabling a connection between performer and audience in real time. <i>Entertainment:</i> That quality which engages and captivates the audience.					Class A & Open Class Readiness for next class
Open Class Intermediate Skills						World Class Sets New Standards
World Class Advanced Skills						
Sub Caption Spreads						
Very comparable		Minor Differences		Definitive Differences		Significant Difference
1 to 2 percentage points		3 to 4 percentage points		5 to 7 percentage points		8 & higher percentage points

Permission
Ensemble
General Effect

PERFORMANCE ANALYSIS

The basis for analyzing an ensemble's performance is the demonstration of percussion excellence displayed by the members of the ensemble, both collectively and individually. The ensemble's level of performance achievement (excellence) should be based upon the musical, rhythmic, and physical demands on the performers.

In this caption, there are two sub-captions. The composition sub caption credits the orchestration, clarity of intent, and simultaneous responsibilities. The performance quality sub-caption credits sound production, musicianship, rhythmic clarity, uniformity and ensemble cohesiveness.

COMPOSITION DEFINITIONS

ORCHESTRATION – The thoughtful and thorough planning used to convey musical ideas.

Elements of Design – The use of melody, harmony, rhythm, pitch and dynamics within the program.

Range of Content – The scope of the musical and technical repertoire and vocabulary utilized in the program.

Variety – The diversity of instrumentation, color, texture, timbre, intensity and tempo utilized in the program.

Continuity – The successful combination of all elements used to present a unified flow and form of musical ideas.

CLARITY OF INTENT – The presentation of compositional elements in a clear and concise manner.

SIMULTANEOUS RESPONSIBILITY – The layering of responsibilities placed upon the performers.



PERFORMANCE QUALITY DEFINITIONS

SOUND PRODUCTION - The ability of the performers to clearly present the composition through balance, blend, and quality of sound.

MUSICIANSHIP – The ability of the performers to convey compositional intent and expressive qualities.

RHYTHMIC CLARITY – The ability of the performers to accurately present rhythmic content.

UNIFORMITY – The consistent presentation of technique, phrasing, and quality of sound from player to player.

ENSEMBLE COHESIVENESS – The ability of the ensemble to establish and maintain pulse control and rhythmic stability, both vertically and horizontally.

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Percussion Performance Analysis

Marching Percussion Ensembles



The basis for analyzing a unit's performance is the demonstration of percussion excellence displayed by the members of the ensemble, both collectively and individually. The unit's level of performance achievement (excellence) should be based upon the musical, rhythmic and physical demands placed on the performers.

Composition

Orchestration
Elements of Design
Melody – Harmony – Rhythm – Dynamics
Range of Content
Variety
Continuity
 Clarity of Intent
 Simultaneous Responsibility

SCORE

100

Performance Quality

Sound Production
 Musicianship
 Rhythmic Clarity
 Uniformity
 Ensemble Cohesiveness

SCORE

100

JUDGE SIGNATURE _____

Composition

Class A Basic Concepts Open Class Intermediate Concepts World Class Advanced Concepts	Who had the greater understanding/achievement as it relates to... <i>Orchestration:</i> The thoughtful and thorough planning used to convey musical ideas. <i>Elements of Design:</i> The use of melody, harmony, rhythm, and dynamics within the program. <i>Range of Content:</i> The scope of the musical and technical repertoire and vocabulary utilized in the program. <i>Variety:</i> The diversity of instrumentation, color, texture, timbre, intensity, and tempo utilized in the program. <i>Continuity:</i> The successful combination of all elements used to present a unified flow and form of musical ideas. <i>Clarity of Intent:</i> The presentation of compositional elements in a clear and concise manner. <i>Simultaneous Responsibility:</i> The layering of responsibilities placed upon the performers.	Class A & Open Class Readiness for next class World Class Sets New Standards
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	Box 1	Box 2	Box 3	Box 4	Box 5	Box 6
<i>Descriptors</i>	Never	Rarely	Sometimes	Frequently	Consistently	
<i>Numerical Range</i>	0 to 49	50 to 59	60 to 79	80 to 89	90 to 96	97 to 100
<i>Learning Steps</i>	Experience	Discover	Know	Understand	Apply	

Performance

Class A Basic Skills Open Class Intermediate Skills World Class Advanced Skills	Who had the greater understanding/achievement as it relates to... <i>Sound Production:</i> The ability of the performers to clearly present the composition through balance, blend and quality of sound. <i>Musicianship:</i> The ability of the performers to convey compositional intent and expressive qualities. <i>Rhythmic Clarity:</i> The ability of the performers to accurately present rhythmic content. <i>Uniformity:</i> The consistent presentation of technique, phrasing, and quality of sound from player to player. <i>Ensemble Cohesiveness:</i> The ability of the ensemble to establish and maintain pulse control and rhythmic stability, both vertically and horizontally.	Class A & Open Class Readiness for next class World Class Sets New Standards
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Sub Caption Spreads

Very comparable	Minor Differences	Definitive Differences	Significant Difference
1 to 2 percentage points	3 to 4 percentage points	5 to 7 percentage points	8 & higher percentage points

VISUAL

MARCHING PERCUSSION ENSEMBLES

Credit the visual design, the reflection of the music and the performance of the ensemble. The music must always drive the visual.

The purpose of the Visual score sheet is to analyze and credit the visual design based upon the illustration of the musical ideas presented by the percussion ensemble. The Visual score sheet will also analyze and credit the ability of the performers, both individually and collectively, to “realize” the visual composition through quality of performance. In these considerations, it is always the music that will “drive” the visual.

In this caption, there are two sub-captions. The composition sub-caption credits the visual design and it’s reflection of the musical presentation. The performance quality sub-caption rewards the achievement of the performers for their accurate, clear, and cohesive response in displaying those visual skills required by the composition. .

COMPOSITION: The arrangement of design principles and elements into a pictorial representation of the musical ideas.

COMPOSITION DEFINITIONS

Quality of Orchestration –

- Horizontal - The ***logical progression*** of design ideas to enhance the intent and unity of the audio/visual composition.
- Vertical - The ***layering or combination*** of design choices to enhance the intent and unity of the audio/visual composition.

Visual Musicality - The visual representation and enhancement of all aspects of the musical program.

Clarity of Intent - The ability of the designer to make the compositional intent clear.

Staging - The proper placement of the elements to present the audio/visual.

Creativity/Variety - The uniqueness and freshness of the visual program.

Attention to Detail - Deliberate consideration of technical, logistical and expressive subtleties.

Unity of Elements - The purposeful agreement among the elements of design.

Simultaneous Responsibility - The combination of visual responsibilities layered upon the musical responsibilities required of the performers.

PERFORMANCE QUALITY: The level at which the performers achieve those skills necessary to realize the compositional intent.

PERFORMANCE QUALITY DEFINITIONS

Ensemble Control - The ability of the ensemble to maintain accuracy, clarity and control with respect to space, time, and line.

Accuracy - The degree of precision relative to the quality of the performance.

Recovery - The timely and appropriate adjustment to inconsistencies in the presentation.

Uniformity - The consistent manner of approach. (Ensemble)

Articulation of Body/Equipment - The clear distinct and uniform approach to the use of body and equipment. (Individual)

Adherence to Style/Role - The consistent application of a chosen style or role.

Presence - The ability of the performers to elevate the written program beyond technical accuracy.

Percussion Visual

Marching Percussion Ensembles

*Credit the visual design, the reflection of the music and the performance of the ensemble.
The music must always drive the visual.*



Composition

Quality of Orchestration
Visual Musicality
Clarity of Intent
Staging
Creativity/Variety
Attention to Detail
Unity of Elements
Simultaneous Responsibility

SCORE

100

Performance Quality

Ensemble Control
Accuracy
Recovery
Uniformity
Articulation of Body/Equipment
Adherence to Style/Role
Presence

SCORE

100

JUDGE SIGNATURE _____

Achievement is the end product of what the performers are given and how well they communicate those responsibilities.

Composition

Class A Basic Concepts Open Class Intermediate Concepts World Class Advanced Concepts	Who had the greater understanding as it relates to... <i>Quality of Orchestration:</i> Horizontal – The logical progression of design ideas to enhance the intent and unity of the audio/visual composition. Vertical – The layering or combination of design choices to enhance the intent and unity of the audio/visual composition. <i>Visual Musicality:</i> The visual representation and enhancement of all aspects of the musical program. <i>Clarity of Intent:</i> The ability of the designer to make the compositional intent clear. <i>Staging:</i> The proper placement of the elements to present the audio/visual. <i>Creativity/Variety:</i> The uniqueness and freshness of the visual program. <i>Attention to Detail:</i> Deliberate consideration of technical, logistical and expressive subtleties. <i>Unity of Elements:</i> The purposeful agreement among the elements of design. <i>Simultaneous Responsibility:</i> The combination of musical and visual responsibilities.	Class A & Open Class Readiness for next class World Class Sets New Standards
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	Box 1	Box 2	Box 3	Box 4	Box 5	Box 6
<i>Descriptors</i>	Never	Rarely	Sometimes	Frequently	Consistently	
<i>Numerical Range</i>	0 to 49	50 to 59	60 to 79	80 to 89	90 to 96	97 to 100
<i>Learning Steps</i>	Experience	Discover	Know	Understand	Apply	

Performance

Class A Basic Skills Open Class Intermediate Skills World Class Advanced Skills	Who had the greater achievement as it relates to... <i>Ensemble Control:</i> The ability of the ensemble to maintain accuracy, clarity and control with respect to space, time and line. <i>Accuracy:</i> The degree of precision relative to the quality of the performance. <i>Recovery:</i> The timely and appropriate adjustment to inconsistencies in the presentation. <i>Uniformity:</i> The consistent manor of approach (Ensemble). <i>Articulation of Body/Equipment:</i> The clear distinct and uniform approach to the use of body and equipment (Individual). <i>Adherence to Style/Role:</i> The consistent application of a chosen style or role. <i>Presence:</i> The ability of the performers to elevate the written program beyond technical accuracy.	Class A & Open Class Readiness for next class World Class Sets New Standards
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Sub Caption Spreads

Very comparable	Minor Differences	Definitive Differences	Significant Difference
1 to 2 percentage points	3 to 4 percentage points	5 to 7 percentage points	8 & higher percentage points

CONCERT PERCUSSION

This class is designed for those groups whose single emphasis is the exploration and development of musical presentations. Their repertoire may include original compositions and/or arrangements or transcriptions of existing materials. The expectations of the judge will be different from those of the marching ensemble. In this class, the concert stage will be set to deliver the sound from a stationary focal point. Paradigms for the concert class can be drawn from ANY musical idiom, all of which will have an equal opportunity to succeed. The scoring system will attempt to measure the level of artistry and performance quality contained in the ensemble's program as demonstrated by the performers.

ARTISTRY

The quality of effect or workmanship displayed through program composition and performance fulfillment.

PROGRAM: Evaluate the level of artistry/effectiveness contained in the structure of the program.

PROGRAM DEFINITIONS:

The Musical Journey – The culmination of those elements within a written work that enable the listener to establish an aesthetic relationship between time spent, paths taken, destinations reached, and conclusion.

Creativity - The ability, through imaginative compositional skill, to produce a written work capable of eliciting audience/listener response.

Clarity of Thought - Clear presentation of design ideas through appropriate orchestration and performance.



FULFILLMENT: Evaluate the ability of the performers to fulfill, or bring to life, the musical expectations of the written program.

FULFILLMENT DEFINITIONS

Communication - The ability of the ensemble to express compositional and/or musical ideas effectively through performance.

Musicianship - The interpretive art of the written musical score.

Presence - The apparent poise and effectiveness enabling a connection between performer and audience in real time.

Excellence as it relates to Artistry - The proficiency of technical skills and virtuosity that enable the performer(s) to elicit an appropriate response from the listener.

Idiomatic Interpretation - The combination of creative writing and musical performance that enable the performers to convey the appropriate "feel" and style of the music.

Expression - The ability of the ensemble through performance to portray the musical indication of feeling.

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Percussion Artistry

Concert Percussion Ensembles

*Credit the quality of effect or workmanship displayed through
program composition and performance fulfillment.*



Program	Fulfillment
The Musical Journey Creativity Clarity of Thought	Communication Musicianship Presence Excellence as it Relates to Artistry Idiomatic Interpretation Expression
SCORE	SCORE
100	100

JUDGE SIGNATURE _____

Program

Class A Basic Concepts Open Class Intermediate Concepts World Class Advanced Concepts	Who had the greater understanding/achievement as it relates to... <i>The Musical Journey:</i> The culmination of those elements within a written work that enable the listener to establish an aesthetic relationship between time spent, paths taken, destinations reached and conclusion. <i>Creativity:</i> The ability, through imaginative compositional skill, to produce a written work capable of eliciting audience/listener response. <i>Clarity of Thought:</i> Clear presentation of design ideas through appropriate orchestration and performance.	Class A & Open Class Readiness for next class World Class Sets New Standards
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	Box 1	Box 2	Box 3	Box 4	Box 5	Box 6
<i>Descriptors</i>	Never	Rarely	Sometimes	Frequently	Consistently	
<i>Numerical Range</i>	0 to 49	50 to 59	60 to 79	80 to 89	90 to 96	97 to 100
<i>Learning Steps</i>	Experience	Discover	Know	Understand	Apply	

Fulfillment

Class A Basic Skills Open Class Intermediate Skills World Class Advanced Skills	Who had the greater understanding/achievement as it relates to... <i>Communication:</i> The ability of the ensemble to express compositional and/or musical ideas effectively through performance. <i>Musicianship:</i> The interpretive art of the written musical score. <i>Presence:</i> The apparent poise and effectiveness enabling a connection between performer and audience in real time. <i>Excellence as it Relates to Artistry:</i> The proficiency of technical skills and virtuosity that enable the performer(s) to elicit an appropriate response from the listener. <i>Idiomatic Interpretation:</i> The combination of creative writing and musical performance that enable the performers to convey the appropriate “feel” and style of the music. <i>Expression:</i> The ability of the ensemble through performance to portray the musical indication of feeling.	Class A & Open Class Readiness for next class World Class Sets New Standards
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Sub Caption Spreads

Very comparable	Minor Differences	Definitive Differences	Significant Difference
1 to 2 percentage points	3 to 4 percentage points	5 to 7 percentage points	8 & higher percentage points

CONCERT PERCUSSION

The basis for analyzing an ensemble's performance is the demonstration of percussion excellence displayed by the members of the ensemble, both collectively and individually. The ensemble's level of performance achievement (excellence) should be based upon the musical, rhythmic and physical demands on the performers.

In this caption, there are two sub-captions. The composition sub caption credits the orchestration, clarity of intent, and simultaneous responsibilities. The performance quality sub-caption credits sound production, musicianship, rhythmic clarity, uniformity and ensemble cohesiveness.

COMPOSITION DEFINITIONS

ORCHESTRATION – The thoughtful and thorough planning used to convey musical ideas.

Elements of Design – The use of melody, harmony, rhythm and dynamics within the program.

Range of Content – The scope of the musical and technical repertoire and vocabulary utilized in the program.

Variety – The diversity of instrumentation, color, texture, timbre, intensity and tempo utilized in the program.

Continuity – The successful combination of all elements used to present a unified flow and form of musical ideas.

CLARITY OF INTENT – The presentation of compositional elements in a clear and concise manner.

SIMULTANEOUS RESPONSIBILITY – The layering of responsibilities placed upon the performers.



PERFORMANCE QUALITY DEFINITIONS

SOUND PRODUCTION - The ability of the performers to clearly present the composition through balance, blend and quality of sound.

MUSICIANSHIP – The ability of the performers to convey compositional intent and expressive qualities.

RHYTHMIC CLARITY – The ability of the performers to accurately present rhythmic content.

UNIFORMITY – The consistent presentation of technique, phrasing, and quality of sound from player to player.

ENSEMBLE COHESIVENESS – The ability of the ensemble to establish and maintain pulse control and rhythmic stability, both vertically and horizontally.

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Percussion Performance

Concert Percussion Ensembles



The basis for analyzing a unit's performance is the demonstration of percussion excellence displayed by the members of the ensemble, both collectively and individually. The unit's level of performance achievement (excellence) should be based upon the musical and rhythmic demands placed on the performers.

Composition

Orchestration
Elements of Design
Melody – Harmony – Rhythm – Dynamics
Range of Content
Variety
Continuity
 Clarity of Intent
 Simultaneous Responsibility

SCORE

100

Performance Quality

Sound Production
 Musicianship
 Rhythmic Clarity
 Uniformity
 Ensemble Cohesiveness

SCORE

100

JUDGE SIGNATURE _____

The unit's level of performance achievement (excellence) should be based upon the musical and rhythmic demands placed on the performers.

Composition

Class A Basic Concepts Open Class Intermediate Concepts World Class Advanced Concepts	Who had the greater understanding/achievement as it relates to... <i>Orchestration:</i> The thoughtful and thorough planning used to convey musical ideas. <i>Elements of Design:</i> The use of melody, harmony, rhythm, and dynamics within the program. <i>Range of Content:</i> The scope of the musical and technical repertoire and vocabulary utilized in the program. <i>Variety:</i> The diversity of instrumentation, color, texture, timbre, intensity, and tempo utilized in the program. <i>Continuity:</i> The successful combination of all elements used to present a unified flow and form of musical ideas. <i>Clarity of Intent:</i> The presentation of compositional elements in a clear and concise manner. <i>Simultaneous Responsibility:</i> The layering of responsibilities placed upon the performers.	Class A & Open Class Readiness for next class World Class Sets New Standards
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	Box 1	Box 2	Box 3	Box 4	Box 5	Box 6
<i>Descriptors</i>	Never	Rarely	Sometimes	Frequently	Consistently	
<i>Numerical Range</i>	0 to 49	50 to 59	60 to 79	80 to 89	90 to 96	97 to 100
<i>Learning Steps</i>	Experience	Discover	Know	Understand	Apply	

Performance

Class A Basic Skills Open Class Intermediate Skills World Class Advanced Skills	Who had the greater understanding/achievement as it relates to... <i>Sound Production:</i> The ability of the performers to clearly present the composition through balance, blend and quality of sound. <i>Musicianship:</i> The ability of the performers to convey compositional intent and expressive qualities. <i>Rhythmic Clarity:</i> The ability of the performers to accurately present rhythmic content. <i>Uniformity:</i> The consistent presentation of technique, phrasing, and quality of sound from player to player. <i>Ensemble Cohesiveness:</i> The ability of the ensemble to establish and maintain pulse control and rhythmic stability, both vertically and horizontally.	Class A & Open Class Readiness for next class World Class Sets New Standards
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Sub Caption Spreads			
Very comparable	Minor Differences	Definitive Differences	Significant Difference
1 to 2 percentage points	3 to 4 percentage points	5 to 7 percentage points	8 & higher percentage points

PERCUSSION CONTEST RULES 2012

WGI discourages independent ensembles from utilizing membership composed of any high school students who were previously enrolled in an active high school program and have not yet graduated.

WGI also discourages independent ensembles from utilizing membership who have outstanding monies owed to a previous ensemble.

All performers at a WGI event will be required to wear protective footwear while outside the performance area.

ELIGIBILITY

- 1.1 Percussion ensembles from the United States composed of members not over 22 years of age as of March 31st of any given year shall be permitted to compete in contests governed by WGI. Each ensemble appearing at a WGI contest shall be prepared to show proof of age. International percussion ensembles are not bound by any age limit and must compete in the independent classes.
- 1.2 All performers of any percussion ensemble competing in any scholastic class must be approved for participation by the principal of the sponsoring school. Each scholastic percussion ensemble shall submit a form either notarized by a notary public OR stamped with an official seal by the school registrar listing all approved participants of that school's percussion ensemble. The WGI Scholastic Eligibility Certification form must be filed with the WGI office by each scholastic percussion ensemble.
 - 1.2.1 Percussion ensembles may combine students from multiple schools within their district provided the percussion ensemble competes under the name of a single school. Percussion ensembles may not combine names or use any other name. For example, if Mountain East HS and Mountain West HS combine, they must choose one of those names. They would not be allowed to compete as Mountain HS, as legally does not exist.
 - 1.2.2 The WGI Scholastic Eligibility Certification form must be signed and notarized by each principal of the schools involved. If a school does not have a notary on campus, it is the responsibility of the ensemble director to make those arrangements.
 - 1.2.3 A letter from the district superintendent that allows combining students from multiple schools within the district must be provided to the satisfaction of WGI.
- 1.3 No percussion ensemble may compete with less than six (6) members on the floor of competition at any time including the student conductor (optional).
- 1.4 Marching percussion ensembles may use one optional student conductor positioned in the competition area. Concert percussion ensembles may use one non-student conductor positioned in the competition area.

PENALTY: Disqualification – any ensembles violating any requirements in the ELIGIBILITY section shall be disqualified from that contest and must forfeit any scores, placements or awards.

COMPETITION AREA

- 2.1 For the purpose of interpretation, the “competition area” shall measure a minimum of sixty by ninety (60’ x 90’) feet and does not include entry ramps, hallways, bleachers or seating area. Percussion ensembles are permitted to utilize the entire designated competition area for their performance. All performers must be in the designated competition area when performance time begins. Depending on the performance venue, WGI will authorize additional competition area space whenever possible and include that information in the diagram (footprint) to be made available to all competing percussion ensembles to identify the competition area. While the competition area will be increased whenever possible, all percussion ensembles must be prepared to perform within the minimum sixty by ninety foot (60’ x 90’) area.
- 2.2 All WGI contest sites must have a minimum of seventy by one hundred feet (70’ x 100’) to accommodate a “safety zone” of five (5) feet from any spectator seating. If no spectators are seated on the sides, then the safety zone may be measured from the left and right walls of the competition area. This will ensure the minimum sixty by ninety (60’ x 90’) foot competition area within the minimum seventy by one hundred feet (70’ x 100’) of the contest site.
- 2.3 Once performance timing begins, no performer may enter the safety zone. All equipment and props (including all sound equipment) must be grounded within the competition area except during setup and teardown. No props or equipment may be staged within the safety zone and no choreography outside the competition area including the safety zone is allowed.
- 2.4 The front boundary line shall be considered to extend the full width of the competition area and shall be clearly marked at a minimum of five (5’) feet from the first row of spectator seating.
- 2.5 The center of the front boundary line shall be marked by a six (6”) inch tape line at the front and back of the competition area. The outer edges of the competition area shall also be marked by six (6”) inch tape lines at the corners to designate the safety zone.
- 2.6 All floor coverings (tarps) must fit in the designated competition area at each particular contest site and cannot enter the safety zone.
- 2.7 110 volt grounded power sources shall be available at the front and back of the center line of the competition area. Ensembles must provide their own extension cords.

PENALTY: One-tenth (0.1) of a point penalty up to disqualification at the discretion of the Chief Judge.

SCORING

- 3.1 The elements to be judged are:

<u>MARCHING PERCUSSION</u>			
<u>Caption</u>		<u>Points</u>	<u># of Judges</u>
Performance Analysis		40%	1
Composition	15%		
Overall Effect	25%		
General Effect		40%	1
Music Effect	20%		
Overall Effect	20%		
Visual		20%	1
Composition	10%		
Performance Quality	10%		
Timing and Penalty		Penalty	1
TOTAL		100%	4

<u>CONCERT</u>			
<u>Caption</u>		<u>Points</u>	<u># of Judges</u>
Performance		50%	1
Composition		20%	
Performance Quality	30%		
Artistry		50%	1
Program		20%	
Fulfillment		30%	
Timing and Penalty		Penalty	1
TOTAL		100%	3

- 3.2 The Performance Analysis Judge will be positioned low in the stands and may be moved by the Chief Judge in order to better appraise the individuals within the ensemble. Timing and Penalty adjudicators will be positioned on the floor. The General Effect and Visual Judge will be positioned higher in the stands.

EQUIPMENT

- 4.1 Instrumentation is limited to those instruments typically utilized and recognized as part of a percussion section. Also allowed are electronic instruments recognized as normal stage and band rhythm section instruments. Conventional wind and/or string instruments (other than string bass and guitar) may not be used. Single tone, non-keyed horns (i.e. whistles, sirens, animal calls, etc.) may be used only if generating an effect, and may not be used in any melodic form.

PENALTY: 10 Points

- 4.2 No single, triggered, electronic sound may produce rhythmic intent.

PENALTY: 10 Points

- 4.3 Allow all ensembles to manipulate their soundboard by using a remote controlled wireless device through a self-supplied wireless network. WGI will provide an area in or near the GE & Visual judging area for one designated staff member to adjust the mix using wireless technology. The soundboard must remain in the competition area.

- 4.4 Permission for use of copyrighted material is the responsibility of the percussion ensemble.

- 4.5 No motorized vehicles will be allowed. Wheelchairs for disadvantaged performers are accepted.

PENALTY: Disqualification

- 4.6 Other equipment definitions:

- 4.6.1 Ensembles may use any electrical device within their program deemed safe by the Contest Administrator. The Contest Administrator has the ultimate decision regarding safety of any device in consultation with the Director of Percussion and/or Executive Director. Ensembles should consult with the Director of Percussion prior to using any equipment not specifically defined in these rules. Ensemble will assume any liability for any liability for issues arising out of the use of said electrical devices.

- 4.6.2 No pyrotechnics, discharge of arms, pressurized canisters, dangerous materials, flammable liquids or gas will be permitted in or around the competition area. Smoke machines and/or compressed air apparatuses will not be permitted.

- 4.6.3 Battery operated devices using “common use” batteries (AA, AAA, AAAA, C, D, N, 9V and button cells) are allowed. Devices using dry-cell secondary “rechargeable batteries”, including cell phones, cameras, MP3 players and computers are also allowed. Car and/or truck batteries are not permitted.

- 4.6.4 Use of lasers and flashcubes (electrical and chemical) will not be permitted.

- 4.6.5 Live animals shall not be allowed.

- 4.6.6 Use of powder, dirt or any other substance that lingers in the competition area past the interval time of the percussion ensemble shall be strictly prohibited.

- 4.6.7 Use of helium, including helium-filled balloons, shall be strictly prohibited.

PENALTY: 10 Points to Disqualification.

- 4.7 For the protection of the wooden competition floors, all equipment must be properly taped or otherwise be prepared to assure that damage to the floors will not occur. Inspection will occur at all contests. Any damage to the floor that may occur (dragging the timpani, wheels on carts locking, etc.), will be the responsibility of the ensembles and is subject to penalty.

PENALTY: .1 to Disqualification at the discretion of the Timing and Penalty judge.

- 4.8 The use of powder, dirt or any other airborne substance shall be strictly prohibited.

PENALTY: .1 to Disqualification at the discretion of the Timing and Penalty judge.

TIMING

- 5.1 Percussion ensembles will be scheduled to compete at a minimum of nine (9) minute intervals for ‘A’ class ensembles; ten (10) minute intervals for ‘Open’ class ensembles; and eleven (11) minute intervals for ‘World’ class ensembles. The time interval will include set up, entrance, warm up, performance, exit and removal of all equipment, props, personnel, etc.

PENALTY: 0.5 points for each five (5) minutes of lateness (missing scheduled performance time) or part thereof up to the conclusion of the contest.

- 5.2 The maximum performance time ceases when an ensemble quits playing or leaves the floor, whichever comes first, and shall not exceed six (6) minutes for ‘A’ class ensembles; seven (7) minutes for ‘Open’ class ensembles; eight (8) minutes for ‘World’ class ensembles.

PENALTY: 0.05 points for each second of overtime.

- 5.3 Percussion ensembles, with all competing personnel, shall remain within the competition area and be judged in all captions for a minimum of four (4) minutes.

PENALTY: 0.05 points for each second of under time.

- 5.4 All captions will be judged for the maximum performance time or until the ensemble ceases playing or leaves the floor, whichever comes first. Timing and penalty will continue until performers and equipment are off of the floor. The Contest Administrator will place an appropriate line defining when an ensemble has left the floor for timing purposes.

- 5.5 Ensembles competing at WGI Regional Contests cannot be required to perform before the time set in the latest schedule for the contest, distributed by the WGI Office.

ENSEMBLE TIMING OVERVIEW: Marching & Concert Ensembles			
<u>Class</u>	<u>Min. Perform Time</u>	<u>Max Perform Time</u>	<u>Interval Time</u>
WORLD	4 Minutes	8 Minutes	11 Minutes
OPEN	4 Minutes	7 Minutes	10 Minutes
A CLASS	4 Minutes	6 Minutes	9 Minutes

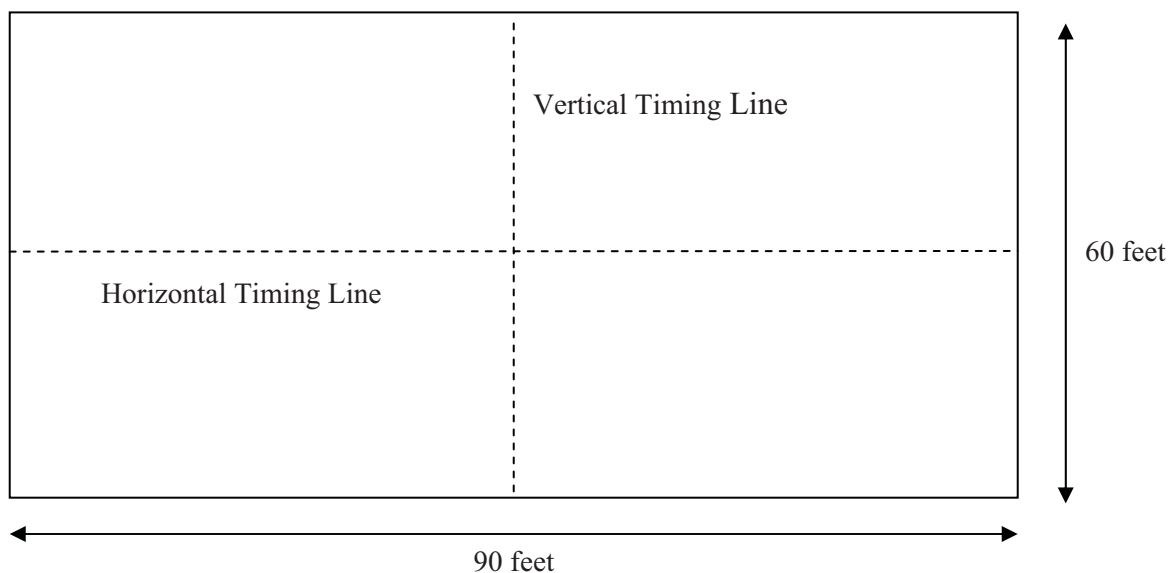
ENTRY & EXIT

- 6.1 An ensemble may enter the contest floor over any line.

PENALTY: 0.1 points for each offense for violating the front safety zone.

- 6.2 Ensembles may include a playing entrance as a part of the performance following introduction.
- 6.3 Any equipment or props may be placed within the competition area by anyone prior to the start of competition. Before the performance begins, all non-performing personnel must be off of the competition area. (Adults are not permitted to stay in the competition area during a performance.)
- PENALTY: .1 to 5 points per violation at the discretion of the Timing and Penalty judge.***
- 6.4 The ensemble will line up at a ready line (preferably side and back line if facility allows) to be designated by the Contest Administrator. From this point, the ensemble should move directly and immediately into the competition area when directed by the starter or Timing and Penalty Judge. Ensemble may set up anywhere in the competition area.
- 6.5 Performance time begins with the first note or step following the introduction
- 6.6 Exit may be over any line at the conclusion of the performance.
- 6.7 All performers, equipment, and/or props must exit the competition area before the conclusion of interval time by passing a vertical or center timing line designated by the Contest Administrator. After crossing the timing line, all equipment and/or props must continue to make forward progress out of the competition area in a timely manner or receive a penalty at the discretion of the Contest Administrator.

The following is an example of interval timing lines:



Facilities may designate how ensembles will unfold and fold floors front to back, back to front, left to right or right to left depending on entrance and exit doors.

- 6.8 Flying of tarps (also known as “ballooning”) to clear floor at conclusion of performance is not allowed.

PENALTY: Disqualification

- 6.9 During a performance, adult or non-performing student personnel may not coach, cue, etc. any performing members.

PENALTY: .1 to Disqualification at the discretion of the Timing and Penalty judge.

PENALTIES

- 7.1 Timing and Penalty judges will assess all penalties for infractions that take place in the competition area. Contest Administrators may not waive competition area penalties. An ensemble has a right to challenge any penalty in consultation with the Chief Judge but any final decision regarding penalties will remain with the Timing and Penalty Judge.
- 7.2 Any ensemble violating any rule of part of a rule, breaching standard contest etiquette, or failing to comply with directions from contest personnel for which no specific penalty is provided, shall be penalized for each such violation, not less than 0.1 point up to disqualification at the discretion of the Chief Judge, Contest Administrator, Director of Percussion or Executive Director.
- 7.3 All timing penalties shall be 0.05 points per second. All boundary penalties shall be 0.1 points per offense.

Percussion Timing & Penalty



Timing Requirements

	Minimum Performance Time	Maximum Performance Time	Maximum Interval Time
World Class	4 minutes	8 minutes	11 minutes
Open Class	4 minutes	7 minutes	10 minutes
A Class	4 minutes	6 minutes	9 minutes

Number of Performers

Minimum of 6 members

Minimum Performance Time

Total Performance Time _____

Total Undertime _____

Total Seconds Undertime _____ x 0.05 = _____

Maximum Performance Time

Total Performance Time _____

Total Overtime _____

Total Seconds Overtime _____ x 0.05 = _____

INTERVAL TIME - Total Time in Competition Area

Total Overall Time _____

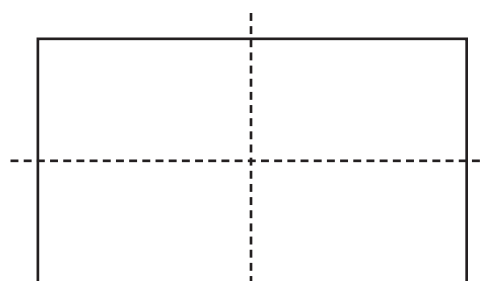
Total Overtime _____

Total Seconds Overtime _____ x 0.05 = _____

TOTAL SET UP TIME

Boundary Lines

Time in show? Point of occurrence? Who?



FRONT STAGE

Total 0.1 per occurrence _____

Penalty Summary

Minimum Performance Time _____

Maximum Performance Time _____

Total Time in Competition Area
Interval Time _____

Boundary Line _____

Unit, Equipment, Personnel _____

Other _____

Total

Approved _____
Chief Judge

JUDGE SIGNATURE _____

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WGI Sport of the Arts

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